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"THE LAST HOPE."

ONE of the most charming pianists of this city having observed—the ladies observe everything—that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie "The Last Hope," asked of him his reason for so doing.

"It is," replied he, "because I have heart-memories, and that melody has become my evening prayer."

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay at Cuba, Gottschalk found himself at S——, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S—— mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—"In pity," said she, making use of one of the ravishing idioms of the Spanish tongue—"in pity, my dear Moreau, one little melody, the last hope!" And Gottschalk commenced to improvise an air at once plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveller-artist was obliged to leave his friend, to fulfil an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S—— were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S—— were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in replying to his fair questioner, he called it his "Evening Prayer." — *Extract from "La France Musicale."*

GUSTAVE CHOUQUET.

New and only correct edition.

3

THE
LAST HOPE.

L. M. GOTTSCHALK.

Religioso.

p

pp

m.g.

Ped.

m.g.

Espress.

Un poco animato.

con Anima.

Dim.

Rall.

6731

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Volante.

Armonioso.

Ben cantando.

con Espress.

Scintillante.

Brillante

Scintillante.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is G major (one sharp). The time signature is 4/4. The first system features a 'Volante.' marking above the treble staff and 'Ped.' and 'pp Leggiere. m.g.' markings in the bass staff. The second system has a 'Ben cantando.' marking above the treble staff and a 'Ped.' marking in the bass staff. The third system has a 'con Espress.' marking above the treble staff and a 'Ped.' marking in the bass staff. The fourth system has a 'Scintillante.' marking above the treble staff and a 'pp' marking in the bass staff. The fifth system has a 'Brillante' marking above the treble staff and a 'Ped.' marking in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Legatiss. mf

p m.g. pp

p m.g. pp

Ben marcato e sostenuto il canto.

Espress. Semplice. pp

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

System 1: Features a piano (Pdo.) marking and a crescendo (Cres.) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A "cen - - - do." marking is present.

System 2: Features a piano (Pdo.) marking and an "Espress." (Espressivo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A "pp₂" marking is present.

System 3: Features a piano (Pdo.) marking and an "Espress." (Espressivo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A "Ben cantando." marking is present.

System 4: Features a piano (Pdo.) marking and an "Espress." (Espressivo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A "m.g." (mezzo-giochiato) marking is present.

System 5: Features a piano (Pdo.) marking and an "Espress." (Espressivo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A "Ben marcato il canto" marking is present.

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The musical score consists of five systems of staves. Each system typically has a treble staff and a bass staff. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Pedal markings (Ped.) are used to indicate sustained notes. Performance instructions such as 'Espress.' (Espressivo), 'Marcato', and 'p' (piano) are included. Fingerings are indicated by numbers 1-5. Some notes are marked with 'x' or '*'.

Comme l'auteur le joue.

The musical score consists of four systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#).

- System 1:**
 - Right hand: Starts with a triplet of eighth notes (F#, G#, A#), followed by a series of eighth and sixteenth notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Left hand: Starts with a half note (F#), followed by a half note (C#), and then a half note (G#). A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Performance instructions: *Brillante.* and *Espress.* are written above the right hand. *pp* is written below the left hand.
- System 2:**
 - Right hand: Continues the melodic line with eighth and sixteenth notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Left hand: Continues the harmonic support with half notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Performance instructions: *p* is written above the right hand.
- System 3:**
 - Right hand: Continues the melodic line with eighth and sixteenth notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Left hand: Continues the harmonic support with half notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Performance instructions: *Melancolico.* is written above the right hand. *Brillante.* is written above the right hand.
- System 4:**
 - Right hand: Continues the melodic line with eighth and sixteenth notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Left hand: Continues the harmonic support with half notes. A bracket above the first two measures indicates a triplet. A dashed line with an '8' and a '5' above it indicates a fingering pattern.
 - Performance instructions: *Elegante.* and *Poco Rit.* are written above the right hand. *p* is written below the left hand.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The time signature is 2/4.

- System 1:** The right hand begins with a triplet of eighth notes (F#, A, C#) followed by a quarter note (D#). The left hand has a half note (F#) and a half note (C#). A *Ped.* (pedal) instruction is present. A *Rapido.* (Rapid) instruction appears above the right hand, which then plays a series of eighth notes. A *pp* (pianissimo) instruction is in the left hand. A dashed line with the number 8 indicates an octave shift in the right hand.
- System 2:** The right hand continues with eighth notes. The left hand has a half note (F#) and a half note (C#). A *Ped.* instruction is present. A dashed line with the number 8 indicates an octave shift in the right hand.
- System 3:** The right hand continues with eighth notes. The left hand has a half note (F#) and a half note (C#). A *Ped.* instruction is present. A *Brillante.* (Brilliant) instruction appears above the right hand, which then plays a series of eighth notes. A dashed line with the number 8 indicates an octave shift in the right hand.
- System 4:** The right hand continues with eighth notes. The left hand has a half note (F#) and a half note (C#). A *Poco Rit.* (Poco Ritardando) instruction is above the right hand. A *Rapido.* instruction appears above the right hand, which then plays a series of eighth notes. A dashed line with the number 8 indicates an octave shift in the right hand.

Throughout the score, there are several *Ped.* (pedal) instructions and asterisks (*) indicating specific points of interest or performance techniques. The score concludes with a final chord in the right hand.

Velante i rapido armonioso.

Musical score for a piano piece titled "Una Corda." The score is written for two staves, Treble and Bass Clef. The key signature is one sharp (F#). The tempo/mood is marked "PP" (Pianissimo). The score includes various musical notations such as notes, rests, and fingerings. A section of the score is marked "Una Corda." and "PP". The score is divided into measures by bar lines.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a treble clef, and the bass line is in a bass clef. The melody features a series of eighth notes and quarter notes, with a dashed box highlighting a specific section. The bass line includes a "Ped." (pedal) marking and a wavy line. The second system continues the melody and bass line, with another dashed box highlighting a section. The key signature changes to two sharps (F#, C#) in the second system. The score is written in a style typical of early 20th-century sheet music.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line features a melody with eighth and sixteenth notes, and some measures are marked with a '7' and a '4'. The piano accompaniment includes a bass line and a treble line, with a 'Ped.' (pedal) marking in the bass line. The score is written in a traditional, handwritten style.

The musical score is written for a piano. The first section, marked *Sempres. pp*, features a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is played in the right hand, starting with a sixteenth-note scale (2, 3, 4, 5, 6, 7) and followed by eighth-note chords. The left hand provides a simple harmonic accompaniment. The second section, marked *Rapido.*, is in a 2/4 time signature and features a more complex melody with sixteenth-note runs and eighth-note chords. The left hand continues with a similar accompaniment pattern. The score is written on two staves, with the right hand on the upper staff and the left hand on the lower staff.

Scintillante.

The musical score for 'Scintillante' consists of two systems. The first system features a piano part in the lower staff and a violin part in the upper staff. The piano part begins with a series of chords, followed by a section marked *ppp* (pianissimo) with intricate fingering. The violin part has a series of sixteenth-note runs, some marked with *tr* (trills) and *3 2 3 1* (fingerings). The second system continues the piano part with more chords and the violin part with further runs and trills. The tempo/mood is indicated as *Scintillante* (sparkling).

Armonioso.

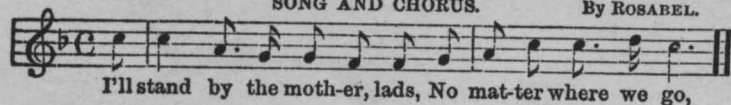
The musical score for 'Armonioso' consists of two systems. The first system features a piano part in the lower staff and a violin part in the upper staff. The piano part begins with a series of chords, followed by a section marked *ppp* (pianissimo) with intricate fingering. The violin part has a series of sixteenth-note runs, some marked with *tr* (trills) and *3 2 3 1* (fingerings). The second system continues the piano part with more chords and the violin part with further runs and trills. The tempo/mood is indicated as *Armonioso* (harmonious).

THEMATIC LIST

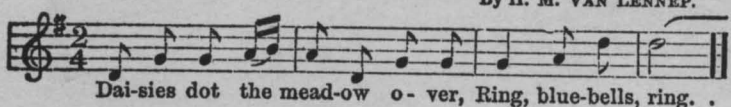
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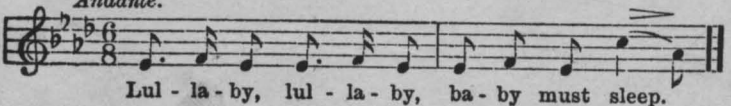
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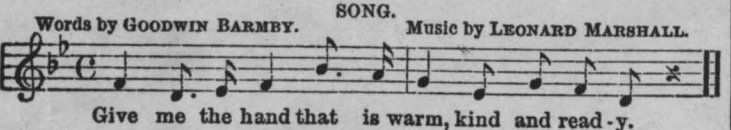
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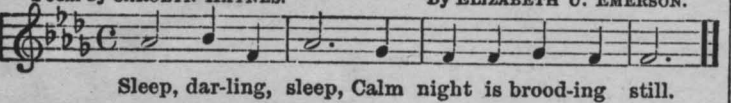
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Words by SAMUEL BURNHAM. Music by ANNIE F. LOUD.
Andante.



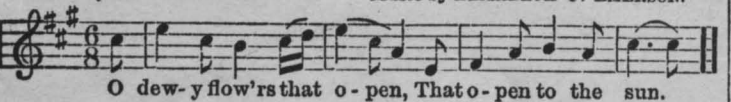
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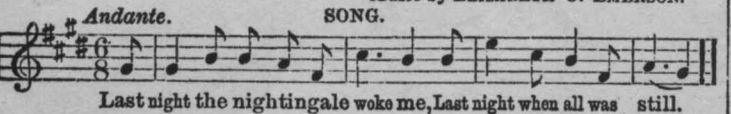
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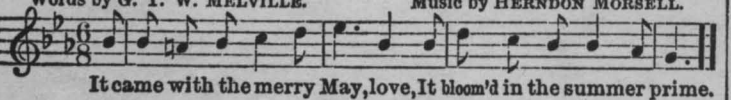
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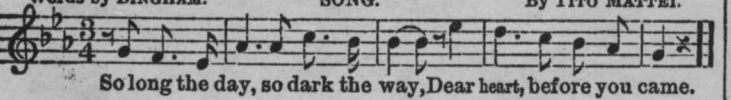
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Words by G. T. W. MELVILLE. Music by HERNDON MORSELL.



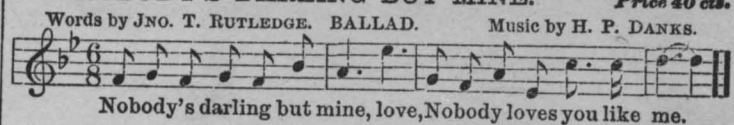
OH, LEAVE ME NOT, DEAR HEART. *Price 35 cts.*
Words by BINGHAM. SONG. By TITO MATTEI.



BROWN EYES HAS THAT LITTLE MAIDEN. *Price 40 cts.*
Words by LAURIUS. Music by GEO. L. OSGOOD.
poco rit.



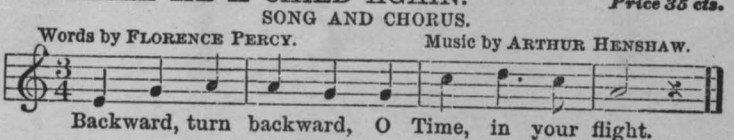
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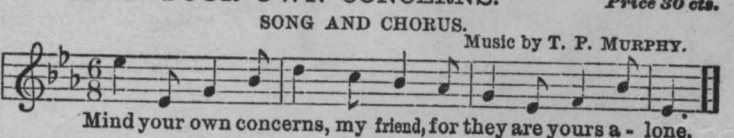
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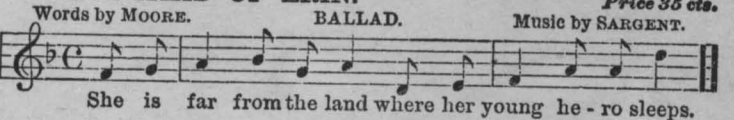
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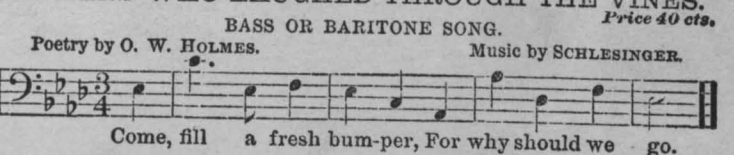
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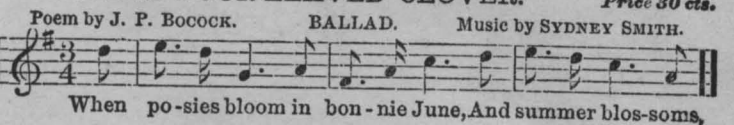
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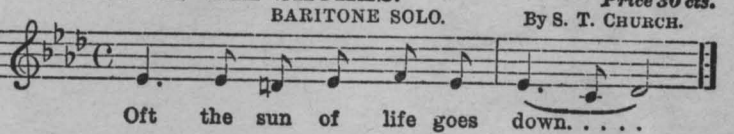
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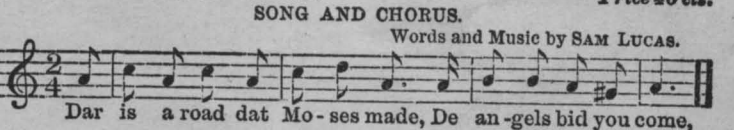
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